

Edith Mae Bishop

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Manufacturers

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living voice and its RE-CREATION by the New Edison

SOME people, who read this account of Mr. Edison's Tone-Test in Los Angeles, are going to say that the New Edison couldn't baffle them. The test was given on the evening of January 26, 1920, in Trinity Auditorium, Los Angeles, Cal. The photograph, which is reproduced here, was taken about 9 o'clock of that evening.

Marie Morrisey, a distinguished contralto, sang several selections in direct comparison with the New Edison's RE-CREATION of her voice. Only by watching her lips, could the audience tell when she was singing and when the New Edison was RE-CREATING her voice.

Then came the "dark-scene" test in which the audience had to depend on ear alone. While Miss Morrisey was singing, the lights went out. Densest black swallowed stage, singer and phonograph.

Miss Morrisey's rich contralto continued to fill the auditorium. Then the lights flashed on again. The audience gasped—rubbed its eyes.

Miss Morrisey had left the stage. Only the phonograph was standing there. While the lights were out, the New Edison had taken up her song, and no one in the audience had detected the substitution.

The Los Angeles newspapers of the following day, January 27th, said in part as follows:

"It was impossible to discern the change from the voice to the New Edison."

"Only by watching the lips of the singer was it possible to determine when Miss Morrisey was singing and when the machine alone was producing the sound."

—Los Angeles Express.

"The object of the tone-test—to prove the fidelity of the New Edison in RE-CREATING the human voice—was a success." —Los Angeles Times.

This Los Angeles Tone-Test is not an isolated example. Approximately 4,000 similar tests have been given before 3,500,000 people in the United States and Canada. Representative newspapers have reported that these 4,000 tests were unqualified successes for the New Edison.

We do not believe there is any one who can listen, under proper test conditions, to a singer's voice (or instrumentalist's performance), in comparison with the New Edison's RE-CREATION of such voice (or performance), and tell, with certainty, when he is listening to the singer (or instrumentalist) and when to the New Edison.

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"The Phonograph with a Soul"



From actual photograph taken January 26, 1920, at Trinity Auditorium, Los Angeles, Cal. Shows Miss Marie Morrisey comparing her voice with its RE-CREATION by New Edison. 1,500 were in audience that listened. None could distinguish one voice from the other.

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JULY, 1920

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VOL. XXXVIII, No. 7

THE ETUDE

What Should the Piano Sound Like?

LAST JANUARY THE ETUDE, in an interview with Josef Hofmann, presented a plea for making the piano sound like a piano—not trying to make it sound like some other instrument. This must make interesting reading to those who have been hearing for years that the piano should be "orchestral" or it should be "vocal," etc., *ad nauseum*.

Back in the time of Herz and Kalkbrenner the ambition of pianists and composers for the piano seemed to be to make the piano sound like a music box or a mechanical piano. There were limitless variations and limitless trills, runs and twitterings. For the time being the more substantial music of Bach, Haydn, Mozart, etc., was obscured by showers of piano pyrotechnics.

Then came the orchestral fanfares of Liszt, balanced as it were by the highly artistic original compositions of Chopin and the variations of Thalberg. Thalberg essayed to make the piano sing, but what he had in mind in his *L'Art du Chant* was a singing melody with a very flowery variation surrounding it.

In modern times, however, teachers and pianists endeavor to bring out the beautiful sonority of the piano, with legato passages, but at the same time this "singing," "weight" or "pressure" touch, as it is variously described, is not permitted to monopolize the performance so that the other beautiful effects that may be produced upon the piano are forgotten.

There are certain pianists who always make the piano sound like a xylophone, which is, perhaps, the piano at its worst. A well-played xylophone solo is better than a poorly played pianistic imitation.

The tendency of the present day is, however, to make the piano "sing" as much as possible. Rubinstein was once quoted as saying: "The new fangled notions of technique by which legato and cantabile playing are sacrificed to the effort to obtain orchestral effects will some day give place to the old ideas of Hummel and Moscheles." This has actually come to pass and the merely orchestral pianists cannot even "draw a house in the provinces."

Can You Pass?

GREAT movements do not spring into existence out of a clear sky. Indeed, there is something in the history of every reform that is akin to what many scientists believe may be the manner in which our planet came into existence. First, a kind of nebulous, gaseous something, gradually taking more and more form and eventually solidifying into a world. Just now there is an almost endless discussion of the whys and wherefores of standardization of music teaching in America. The Association of the Presidents and the Past Presidents of the State and National Music Teachers' Association, among others, has made out its plans and specifications for the music teacher of tomorrow. The expressed object is to "standardize musical instruction and establish a uniform standard of examinations." This is only one of many excellent plans. Music teachers in the future must look forward to passing some such examination. If you are to be listed as an associate, for instance, you would have to pass the following examination. There can be no question that there are thousands and thousands of people teaching music in America now who could not begin to do this. However, THE ETUDE, which has stood for sensible "no-proprie-

tary" standards, aims conscientiously to help such teachers to attain such a goal. First of all, one must have the goal. The idea of such an examination is not to grant a permit or license to teach, but to certify to the fitness of the teacher and afford him a definite evidence of this fitness. One branch of the examination would seem to make reading of THE ETUDE more or less imperative in order that the teacher may keep informed in the matters discussed—subjects which are constantly treated in THE ETUDE.

The following is designed to suggest requirements for the grade of Associate and to offer specimen examination papers in each subject. The works suggested may in many cases be replaced by others of equal standing. It is expected that every candidate for this degree will be prepared to give a demonstration of ability by public performance of one of the works in question.

PIANO

- Bach Six Preludes and Fugues from the Well Tempered Clavichord.
Italian Concerto.
English Suites.
Beethoven Sonatas, Op. 7, Op. 27, No. 2, Op. 28, Op. 31, No. 3.
Concerto No. 3 in C minor.
Mendelssohn .. Rondo Capriccioso, Capriccio Brillante, Op. 22.
Schumann Fantasy Pieces, Papillons.
Novelties in F major, E major.
Liszt Hungarian Rhapsodies No. 6, No. 12.
Liebestraume.
Transcriptions from Schubert and Wagner.

SPECIMEN EXAMINATION IN PIANO

1. Explain the essentials of the piano action.
2. Discuss the use of the three pedals of the grand piano.
3. Name and describe the essential varieties of legato touch.
4. Name and describe the essential varieties of staccato touch.
5. Describe position of hand as taught by you, and give reasons.
6. Outline a practice plan for a High School Junior one hour a day.
7. Discuss interpretation from the point of view of phrasing, of form and harmony.
8. How do you advise students to memorize?
9. How do you advise keeping up repertoire?
10. What do you consider the ideals of a musician?

Playing From Figured Bass

It is only a little over one hundred years since the time when any organist or pianist worthy of the name was expected to take any figured bass and improvise an accompaniment according to the specifications of the figures. Of course, there are to-day thousands of musicians who could do this in a stumbling manner. Again, it is always somewhat uncertain whether the accompaniment played from figured bass is ever just what the composer intended. On the whole, it is better for the composer to state in definite notes just what he wants and leave any latitude in interpretation to the taste of the performer.

On the other hand, the ability to play freely from figured

bass was an art which did much to discipline the mind of the player. Some English Cathedral organists of the present day still practice it and it is said that their accompaniments from the old figured bass scores in the libraries of their music rooms are often far more beautiful than the accompaniments printed out in modern scores. Sir John Goss and James Turle were especially adept at this.

Playing from figured bass should be a part of every course in Harmony. It affords a kind of drill in improvisation that cannot be secured in any other way. This is said in spite of the fact that much of the best harmony teaching of the present day is often accomplished without recourse to the figured bass.

The Rhythmic Brain

What is it which makes one melody "catch" and another melt away like April snowflakes? Surely it is not merely the variation in pitch. We have an idea that the brain retains rhythmic impressions far more readily than pitch impressions. Children pick up and remember the beat of a drum before they notice and remember tunes. The wild, helter-skelter of rhythms that rag time and "jazz" have tumbled into our lives may be a reflection of the times.

That the brain thinks rhythmically is indicated by the ease with which we remember jingles. It accounts for our habit of saying

"Thirty days hath September,
April, June and November,"

in order to remember a very simple fact. The writer has found from experiment that in learning foreign languages the rhythm of poetry is an aid in achieving fluency. This is especially true in Italian, where the swing of verse promotes that rapidity of vocal action so necessary to smooth enunciation.

Likewise in music. New rhythms strongly marked lead to a rapid advance in technical study. Taussig knew this, Mason knew this, Kullak knew this, and Joselyne knew this. They all taught it religiously. Philipp has written whole books on the principle. Like a splendid current, rhythm carries along the slow student as if by some overwhelming force. The different patterns offer the student endless variety in his technical work.

Unprofitable Publication

A SOCIETY, known as "The Society for the Publication of American Music," has been organized to bring out music that is frankly unprofitable from the commercial standpoint. Very few composers realize that the business of the publisher is, first of all, to exist as a business institution, and that in order to do this it is necessary to have the income exceed the expenditure. This may be done with very cheap, trashy music, and again it may be done with very high-class music. The great firms of Peters, Novello, Enoch, Breitkopf and Härtel, Ricordi and others in Europe have developed into businesses quite as substantial as that of any steel-monger or any bridge builder. Indeed, the longevity of a well-established, well-conducted music business, publishing high-class music such as the foregoing, is often very astonishing. But on the volume of business there must always be a margin of profit, otherwise the business, with all of its employees, copyrights, investments, to say nothing of its service to its customers, would come to an end. A publishing house might now and then publish a few unprofitable works, but if it publishes too many it will go down with these works like the drowning man with a millstone around his neck.

There are certain forms of art works which appeal to so few people that the publisher hardly dares hazard their publication. This, in America, applies to symphonies and to chamber music. The publication of a symphony or of a string quartet is expensive—often very expensive. The returns are likely to be so small that they are almost negligible. "The Society for the Publication of American Music," organized and supported by a group of enthusiastic musicians, of whom William Burnet Tuthill has been the indispensable, self-sacrific-

ing leader, proposes to publish a limited number of works that the average publisher would be afraid to put out. The plan is to issue these to the members virtually on the subscription basis—membership entitling the member to just so many issues.—membership entitling the member to just so many issues.—Professor Daniel Gregory Mason, of Columbia University, is Professor of the movement, which he is convinced is actively interested in the artistic progress of America. A non-money making, altruistic effort to give prominence to the works of American men and women who aspire to lofty aims is deserving of a large membership among real music lovers.

Free Band Instruction

OUR Army, in its commendable efforts to improve the music of our bands, makes very alluring offers to young men to enter the service. Captain Arthur Clappé, who has charge of the Government Army Music School on Governor's Island (that picturesque little overture to New York City, located in the harbor just across from the Statue of Liberty), estimates that the value of the board, room and education of the music student in the Band School is at least \$2,400.00 in the Government School. Meanwhile, if the student is a sergeant, for instance, he is paid \$1,056.00 as a bandsman. Thus, instead of paying for his training in playing any of the band instruments he actually receives a value of about \$9,456. The opportunities for wind-instrument players in and out of the army are likely to be very great for years to come. Perhaps this editorial may reach the eyes of some student who is just now wondering how under the sun he is going to get a start in music without means! If so, write to Captain Clappé, who is known as one of the best band instructors in the country. The instructors in the school are of very high standard. During the war even so great a light as Percy Grainger taught in this Army Conservatory.

Slow Justice

SLOWLY, the incomes of teachers are going up in different parts of the country. *The Literary Digest* has been conducting a splendid campaign in its columns and through moving pictures must have made a fine impression upon the public. Large cities like Philadelphia have made commendable raises, but on the whole the teacher is far from receiving a reward commensurate with the all-important service he renders to the State. How long will we Americans be stupid enough to pay high wages to the builders of buildings and neglect almost entirely the builders of the Nation of to-morrow. There is an honorable estate in the work of the teacher, but honor is too cheaply bestowed. It is reported that the salary of a professor at the Paris Conservatory is only \$480.00 a year. Consequently all of the teachers depend upon outside incomes from private pupils, etc. How can the Conservatory expect the best in a man with such a ridiculous wage?

Courses in Community Music

WAA-WAAS, Community Music has come into a very hearty growth and it is fine to see that colleges and groups all over the country are establishing courses to help teach others how to carry the great message of music to the people. The courses given by Community Service in New York under Kenneth Clarke (whose work during the war in camps here and abroad is only equaled by his more recent work in Americanization) are, perhaps, the best known in the country. Universities in the South are joining in the movement in fine manner. Mr. Paul J. Weaver, Director of Music at the University of North Carolina, has been preparing for a plan of propaganda through the South by means of lectures and demonstrations. Mr. Weaver is a finely equipped musician who will unquestionably do much to awaken every community he visits to the higher forces which only music can liberate. Let there be many like him and like his teacher, Prof. P. W. Dykema, of the University of Wisconsin. America will be better for such pioneers of constructive singing.

THE ETUDE



The "Know How" in the Art of Singing

An Interview Secured Expressly for THE ETUDE with the
Famous Opera Prima Donna

MARY GARDEN

(BIOGRAPHICAL NOTE—Mary Garden was born in Aberdeen, Scotland, but came to America with her parents when she was eight years of age and was brought up in Chicago, Ill. She studied piano and voice in Chicago and then went to Paris where she

"Taz modern opera singer cannot content herself merely with the 'know how' of singing. That is, she must be able to know so much more than the mere elemental facts of voice production that it would take volumes to give an intimation of the real requirements. 'The girl who wants to sing in opera must have one thought and one thought only—what will contribute to my musical, historic and artistic success?'"

"Unless the 'career' comes first there is not likely to be any 'career'."

"I wonder if the public ever realizes what this sacrifice means to an artist—to a woman."

"Of course, there are great recompenses—the thrill that comes with artistic triumphs—the sensations that accompany achievement—who but the artist can know what this means?—the joy of bringing to life some great masterpiece?"

"Music manifests itself in children at a very early age. It is very rare indeed that it comes to the surface later in life. I was always musical. Only the media changed—one time it was violin, then piano, then voice. The dolls of my sisters only annoyed me because I could not tolerate dolls. They seemed a waste of time to me, and when they had paper dolls, I would go into the room when nobody was looking and cut the dolls' heads off. I have never been able to account for my delight in doing this."

"My father was musical. He wanted me to be a musician, but he had little thought at first of my being a singer. Accordingly, at eight I was possessed of a fiddle. This meant more to me than all the dolls in the world. Oh, how I loved that violin, which I could make speak just by drawing a bow over it! There was something worth while."

"I was only 'as big as a minute', and, of course, as soon as I could play the routine things of de Bréot, variations and the like, I was considered one of those abominable things, 'an infant prodigy'."

"I was brought out to play for friends and any musical person who could stand it. Then I gave a concert, and my father saw the finger of destiny pointing to my career as a great violinist."

"To me the finger of destiny pointed the other way, because I immediately sickened of the violin and dropped it forever. Yes, I could play now if I had to, but you probably wouldn't want to hear me."

"Ah, but I do play. I play every time I sing. The violin taught me the need for perfect intonation, fluency in execution, ever so many things."

"Then came the piano. Here was a new artistic toy. I worked very hard with it. My sister and I went back to Aberdeen for a season of private school, and I kept up my piano until I could play acceptably many of the best-known compositions, Grieg, Chopin, etc., being my favorites. I was never a very fine pianist, but thousands of musical treasure houses—admitted me to musical literature through the main gate and has been of invaluable aid to me in my career. See my fingers, how long and thin they are—of course, I was a capable pianist—long, supple fingers, combined with my musical experience gained in violin playing, made that certain."

"Then I dropped the piano. I dropped it at once. Its possibilities stood revealed before me, and they were not to be the limit of my ambitions."

"For the girl who hopes to be an operatic 'star' there could be nothing better than a good drilling in violin or piano. The girl has no business to sing while she is yet a child—and she is that until she is sixteen or over. Better let her work hard getting a good general education and a good musical education. The voice will

become a pupil of Trubetzkoy, Chevallerier and Wagner. At the Opera Comique she made a long series of successes, becoming particularly distinguished for her work in *Chapard's Love*, which she sang over one hundred times. After triumphant appearances in Brussels and Paris, she made her

keep, and it will be sweeter and fresher if it is not overused in childhood."

"Once, with my heart set upon becoming a singer, my father fortunately took me to Mrs. Robinson Duff, of Chicago. To her, my mentor to this day, I owe much of my vocal success. I was very young and very emotional, with a long pigtail down my back. At first the work did not ensue, for I could not see the use of spending so much time upon breathing. Now I realize what it did for me."



MARY GARDEN

"What should the girl starting singing avoid? First, let her avoid an incompetent teacher. There are teachers, for instance, who deliberately teach the 'stroke of the glottis' (coup de glotte)."

"What is the stroke of the glottis? The lips of the vocal cords in the larynx are pressed together so that the air becomes compressed behind them and instead of coming out in a steady, unimpeded stream, it causes a kind of explosion. Say the word 'up' in the throat very forcibly and you will get the right idea."

"This is a most pernicious habit. Somehow, it crept into some phases of vocal teaching, and has remained. It leads to a constant irritation of the throat and ruin to the vocal organs."

"When I went to Paris Mrs. Duff took me to many of the leading vocal teachers of the city, and said, 'Now, Mary, I want you to use your own judgment in picking out a teacher, because if you don't like the teacher you won't succeed.'"

"Thus we went around from studio to studio. One asked me to do this—to hum—to make funny, unnatural noises, anything but sing. Finally, Trubetzkoy, now retired to his country home, really asked me to sing

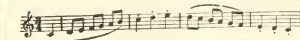
American debut at the Metropolitan Opera House in New York, November 25th, 1907, in Massenet's *Thaïs*. Since 1910 she has been connected with many of the greatest successes of the Chicago Grand Opera Company."

in a normal, natural way, not as a freak. I said to myself, 'This is the teacher for me! I could not have had a better one.'

"Look out for teachers with freak methods—ten to one they are making you one of their experiments. There is nothing that any voice teacher has ever found superior to giving simple scales and exercises sung upon the syllables Lah (ah, as in harlow), Loh (eh, as in they), Lee (ee, as in me). With a good teacher to keep watch over the breathing and the quality 'what more can one have?'"

"I have always believed in a great many scales and in a great deal of singing floral rôles in Italian. Italian is inimitable for the singer. The dulcet velvet-like character of the language gives something which nothing else can impart. It does not make any difference whether you propose to sing in French, German, English, Russian or Soudanese, you will gain much from exercising in Italian."

"Staccato practice is valuable. Here is an exercise which I take nearly every day of my life:



"The staccato must be controlled from the diaphragm, however, and this comes only after a great deal of work."

"Three-quarters of an hour a day practice suffices me. I find it injurious to practice too long. But I study for hours. Such a rule as 'Aphrodite' I take quietly and sing it over mentally time and time again without making a sound. I study the harmonies, the nuances, the phrasing, the breathing, so that when the time for singing it comes I know it and do not waste my voice by going over it time and again, as some singers do. In the end I find that I know it better for this kind of study."

"The study of acting has been a very personal matter with me. I have never been through any courses of study, such as that given in dramatic schools. This may do for some people, but it would have been impossible for me. There must be technique in all forms of art, but it has always seemed to me that acting was one of the arts in which the individual must make his own technique. I have seen many representatives of the schools of acting here and abroad. Sometimes their performances, based upon technical studies of the art, result in superb acting. Again, their work is altogether indifferent. Technique in acting is more likely to suppress than to inspire. If acting is not inspired, it is nothing. I study the human emotions that would naturally underlie the scene in which I am placed—then I think what one would be most likely to do under such conditions. When the actual time of appearance on the stage arrives, I forget all about this and make myself the person acting the rôle."

"This is the Italian method rather than the French. There are, to my mind, no greater actors living than Duse and Zaccagna, and they are both exponents of the natural method that I employ."

"Great acting has always impressed me wonderfully. I went from Paris to London repeatedly to see Beer-

holm. From London to Berlin. Sir Herbert was not always uniformly fine, but he was a great actor and I learned much from watching him. Once I induced Debussy to make the trip to see him act. Debussy was delighted."

No one else in the world could show musical phrasing as he did, merely by the expression of his face. If a pupil understood these fine shades, so much the better for him; if not, so much the worse. List told me that he could explain nothing to pupils who did not understand him from the first. He never told us what to work at; each pupil could prepare what he liked. All we had to do when we came to the lesson was to lay our music on the piano; List then picked out the things he wished to hear.

There were two things we were not allowed to bring: List's 2nd Rhapsody (because we were often played) and Beethoven's *Sonata quasi una fantasia* which List in his time had played incomparably, as was afterwards proved to me. Neither did he like anyone to prepare Chopin's Scherzo in B flat minor, which he nicknamed the "Governor's Scherzo," saying that it ought to be reserved for those people who were qualifying for the post of governor. Everything else of Chopin's, particularly his Preludes, he delighted in hearing. He insisted on a poetical interpretation, not a "salon" performance, and it irritated him when the groups of small notes were played too quickly, "conservatorium-fashion" as he called it.

*Op. 27, No. 2.

A Second Section of this Very Interesting Article will Appear in THE ETUDE for August

Why "Go to Pieces"?

The musician is prone to nervousness. He is uncomfortable at go to pieces in public—or to feel as if he were going to, which is almost as bad. Yet this is largely a matter of previous mental training. Acquire the habit of self-control in little everyday things, and it will stand by you in the musical side of things.

Don't fly off the handle when a pupil annoys you—when a patron sides-steps his bill—when the tuner forgets to take you and you have a recital on hand. It doesn't help the least bit, and you are building up a character which will make you a pain to play in public sometime. It's up to you—"why go to pieces?"

Make Your Left Hand Intelligent

We are accustomed to speak of the left hand as awkward. This—so to speak—is "bad medicine." So long as we think and speak of the left hand as awkward we will get the best from it. Why, in fact, should it be any less skillful than the right hand? It is moved by duplicate muscles and the same brain gives it its orders down the same kind of nerve wires. The difference is this—we use the right more. Just a matter of habit. Suppose, then, we reverse things; use the left more than the right till it catches up. When you pick up a book, open a door, unbuckle your shoes, put up an umbrella, do it with the left hand. Put the habit of intelligent movement into it. And this will count BIG in your piano practice.

Musical Patriotism

Oh, say, can you sing from the start to the end, What so proudly you stand for when orchestras play it; When the whole congregation, in voices that blend, Strike up the grand hymn, and then torture and slay it? How they bellow and shout when they're first starting out. But "the dawn's early light" finds them floundering about. 'Tis "The Star Spangled Banner" they're trying to sing. But they don't know the words of the precious old thing.

Hark! The "twilight's last gleaming" has some of them stopped. But the valiant survivors press forward serenely. To "the ramparts we watch'd" where some others are dropped.

And the loss of the leaders is manifest keenly. Then "the rockets red glare" gives the bravest a scare, And there's few left to take the "bombs bursting in air." 'Tis a thin line of heroes that manage to save The last of the verse and "the home of the brave."

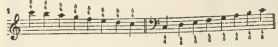
—JOHN ROOSEMEYER in the Ladies' Home Journal.

Strengthening the Weaker Digits

By Ellen Amey

PRACTICALLY every piano student sooner or later becomes conscious of a weakness of the fourth and fifth fingers. These need not, however, long remain inefficient members, if he be willing to give himself some self-help. These fingers must, first of all, be set free, as far as physical restrictions will allow, and then exercised through simple movements that will send the blood to every fiber of each muscle in action. It is not a question of long, arduous practice, but rather what to do and how to do it.

One of the best exercises for an untrained or weak finger is the single note exercise given below.

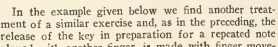


For each note the finger should make a stroke movement from the knuckle joint, incisive enough to meet the key resistance; it should retain its position on the key long enough to be conscious of a sensation of the balance of weight. Each stroke should be made in strict rhythm and as much attention given the upward movement as the downward.

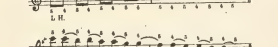
The two-note exercise is equally good; it is slightly more complex, since the upward movement of one finger must be timed to meet the downward of another. There is also a shifting of the balance from one finger to the other without any perceptible change in the hand.



In the example given below we find another treatment of a similar exercise and, as in the preceding, the release of the key in preparation for a repeated note played with another finger, is made with finger movement only.



All technical exercises like the above should be practiced slowly and with each hand alone. The palm should be softly relaxed and there can then be no tightening of the thumb or wrist.



In passing the fourth finger over the fifth and the fifth under the fourth, one is forced to feel the necessity of this—we use the right more. Just a matter of habit. Suppose, then, we reverse things; use the left more than the right till it catches up. When you pick up a book, open a door, unbuckle your shoes, put up an umbrella, do it with the left hand. Put the habit of intelligent movement into it. And this will count BIG in your piano practice.

The postman's little daughter had recently come to me for piano lessons. One morning the postman wished to speak with me—

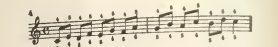
"I want to ask something of you," he said, rather bashfully. "I like to sing. At home at my father's we always sang; we stood around the piano while one of my sisters played, and all sang the old song like *Old Black Joe* and *Swanee River*. I want Gladys to learn to play so I can sing. I want you to get the *Swanee River* and teach it to her. But don't tell her that I know anything about it—she must not know that I mentioned it to you!"

I fell in with his plan. Indeed, I would teach her the accompaniment, I assured him, and she need never be told. When Gladys came to her lesson I instructed her in a pleasant little talk on the importance of being able to play a good accompaniment, and the pleasure such accomplishments affords in the family circle; ending by playing the *Swanee River* before her and suggesting that she learn it, and then surprise her father by asking to be allowed to play for him to sing.

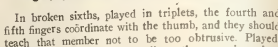
But Gladys was not interested; her little companion were almost condescending. It was her pride that she had come from a teacher of the "classic school," who stood for "the best"; who scorned compromises, as she regarded those from her standards. The postman had appreciated the teacher—but—

finger over the fifth there is a sensation of a stretching which might tend to fatigue the muscles if persisted in long at one time. While it is excellent as a muscle playing of legato chords and octaves.

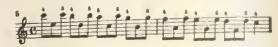
Broken thirds, played with the fourth and fifth fingers, if practiced judiciously and with the proper finger movements, not only strengthen these fingers, but prepare them for the span required in the extended position of chords.



In broken sixths, played in triplets, the fourth and fifth fingers coordinate with the thumb, and they should teach that member not to be too obtrusive. Played, both ascending and descending, the exercise gives, in these weaker fingers work of equal importance, since the finger carries the accent in one direction, while the fourth carries it in the opposite direction.



A sequence study of four notes played on successive tones of the scale, both ascending and descending, can be counted among the exercises helpful to the fourth and fifth fingers. It needs only to be tried to prove its efficacy.



Generally covered by a working knowledge of arpeggios and broken chords founded upon triads and chords of the 7th. Then, again, for the four different classes of triads—major, minor, diminished and augmented—the rules of fingering are practically identical, while the fingering assigned to the chord of the dominant 7th is applicable to any chord of the 7th on any other degree of the diatonic scale.

Further, it is important to remember that the fingering of any chord and its derivative broken chord and arpeggio is precisely the same so long as all three are confined to the limits of an octave. But the extended or grand arpeggio has special rules of its own, which we will discuss later. For the present let it be understood that our remarks are directed to chords, arpeggios and broken chords within the compass of an octave, and apply with equal force to all three.

Every student of elementary harmony is aware that a chord is said to be in its root position when its foundation tone or root is the lowest note of such chord or combination. Also that, when the latter comes from the root, the resulting combination is described from the root, as being in its 1st, 2d or 3rd inversion.

And as triads consist of three tones, and 7th chords of four tones, the former will have two inversions and the latter three, the number of inversions of which a chord or combination is capable, being one less than the number of tones it contains. The construction of triads and chords of the 7th our limited space will not permit to discuss. This matter, however, is studied from any reliable text-book on harmony, and should be so studied before any attempt is made to play the chords or arpeggios on any keyboard instrument.

When alluding to a chord or combination as being within an octave, it should be understood that we postulate a combination of four sounds—the highest of which is not a new member, but the octave of the first. Then it will be apparent that in triad fingering, one of these fingers has to be omitted. Consequently, one of these fingers has to be omitted. Now, as the thumb, second and fifth fingers are always used in chordal work, the choice lies between the third and the fourth fingers. The untrained or ill-trained student invariably omits the fourth finger; although, as frequently as the third. Hence, the importance of the rule that in common chords and their derivative broken chords and arpeggios, played within the compass

THE ETUDE



Helpful Hints on Arpeggio Fingering

By DR. ORLANDO A. MANSFIELD, Mus.Doc., F.R.C.O., F.A.G.O., etc.

(Editor's Note: This article is not one for pastime reading—it will bear close study and many re-readings. It will also be held for reference by earnest students.)

ALTHOUGH the term arpeggio is familiar to all musical students its exact meaning is often misunderstood. Very frequently the expression is given an interpretation much more comprehensive than accurate. For this its derivation may be partly responsible. Coming to us from the Italian, *arpeggiare*, meaning "to play upon the harp," it has acquired two of the most important significations credited to its root. In other words, the term arpeggio is frequently employed to express not only the arpeggio proper but the broken chord as well. Here, we have always maintained, is a distinction and a difference. A chord, as we know, is a combination of not less than three tones, selected from a given scale and sounded simultaneously. From this there naturally follows the correct definition of an arpeggio as the tones of a chord sounded successively and in regular order, up or down the scale. Consequently, our definition of a broken chord would be the tones of a chord sounded successively but in irregular order. Accordingly, while there can be but two forms of the arpeggio—ascending and descending—the varieties of broken chord formation are almost inexhaustible.

Basic Rules

Accepting, for the sake of argument, the definition just given, it follows that for every existing chord there will be a corresponding series of broken chords and arpeggios. Theoretically this is so, but in key-board execution the range of practical technique is generally covered by a working knowledge of arpeggios and broken chords founded upon triads and chords of the 7th. Then, again, for the four different classes of triads—major, minor, diminished and augmented—the rules of fingering are practically identical, while the fingering assigned to the chord of the dominant 7th is applicable to any chord of the 7th on any other degree of the diatonic scale. Further, it is important to remember that the fingering of any chord and its derivative broken chord and arpeggio is precisely the same so long as all three are confined to the limits of an octave. But the extended or grand arpeggio has special rules of its own, which we will discuss later. For the present let it be understood that our remarks are directed to chords, arpeggios and broken chords within the compass of an octave, and apply with equal force to all three.

Every student of elementary harmony is aware that a chord is said to be in its root position when its foundation tone or root is the lowest note of such chord or combination. Also that, when the latter comes from the root, the resulting combination is described from the root, as being in its 1st, 2d or 3rd inversion. And as triads consist of three tones, and 7th chords of four tones, the former will have two inversions and the latter three, the number of inversions of which a chord or combination is capable, being one less than the number of tones it contains. The construction of triads and chords of the 7th our limited space will not permit to discuss. This matter, however, is studied from any reliable text-book on harmony, and should be so studied before any attempt is made to play the chords or arpeggios on any keyboard instrument.

When alluding to a chord or combination as being within an octave, it should be understood that we postulate a combination of four sounds—the highest of which is not a new member, but the octave of the first. Then it will be apparent that in triad fingering, one of these fingers has to be omitted. Consequently, one of these fingers has to be omitted. Now, as the thumb, second and fifth fingers are always used in chordal work, the choice lies between the third and the fourth fingers. The untrained or ill-trained student invariably omits the fourth finger; although, as frequently as the third. Hence, the importance of the rule that in common chords and their derivative broken chords and arpeggios, played within the compass

of an octave, the third finger is used in the root position of the right hand, and in the second inversion in the left, all other positions employing the fourth finger. Some authorities and, indeed, all the older school of technologists, insist on this fingering for every major and minor triad. Its advantage is that the middle finger is always kept in a straight line with the back of the hand. But it cannot be denied that in some few cases it strains the fourth finger somewhat by separating it too widely from the fifth. This is especially noticeable in the arpeggios of D major, A and E flat major, with (perhaps) F sharp minor. In all these cases the third finger may be substituted for the fourth. Conversely, in the right hand, the third finger may be substituted for the fourth in the arpeggios of E flat major, F and C minor, and second inversions of D flat, F, C and G minors and (perhaps) E flat minor. These groups should be carefully worked out at the keyboard in order to see the full force of these observations. From a more detailed perusal of the foregoing it will be seen that the suggested alterations occur in the position of the left hand only, the third finger may be substituted for the fourth. Conversely, in the right hand, the third finger may be substituted for the fourth in the arpeggios of E flat major, F and C minor, and second inversions of D flat, F, C and G minors and (perhaps) E flat minor. These groups should be carefully worked out at the keyboard in order to see the full force of these observations. From a more detailed perusal of the foregoing it will be seen that the suggested alterations occur in the position of the left hand only, the third finger may be substituted for the fourth. 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Boys' Week in a Musical School

By Dr. William A. Wolf

This experienced teacher often finds that a little touch of human nature in his work produces results that could not otherwise be obtainable. One of the great difficulties that many music teachers experience is stimulating the interest of boys. This is largely due to the fact that in many communities the boys have had the historic prejudice handed down to them, that "music was a study for girls." It is very easy to change this by emphasizing music as a study for boys. By emphasizing I mean paying more attention to it, so that the boy—and the big boy, his father—has a better opportunity of understanding and appreciating the advantages of a musical education.

Therefore, we tried in our school the experiment of a "Boys' Week." It proved a very great success indeed. As this year happened to be the twenty-first anniversary of the school we selected twenty-one boys to signalize the event. These came from every department of the school, from the smallest boys to the biggest boys.

On the first evening a recital was given. Every boy in the entire school is given an invitation bearing a photograph "cut" of all the boys participating. This, the boys send to their fathers with a letter enclosing two tickets and the statement that the boy's father is particularly invited to see what boys are doing in "Music Land." All the attendants for the entire week are boys. They take charge of ushering, the cloak room, checking the automobiles, preparing the programs, reading proof, mailing the programs, and are made to feel that they are part of the valuable work of the school. If the boy has no father he invites his uncle, his guardian, his minister, his Sunday-school teacher, his big brother, or his best man friend. This an audience of men are brought together. The interest on this occasion was, to say the least, unusual. Then, we had a ladies' night in which the boys had the privilege of inviting their mothers, sisters and sweethearts.

The effect of the whole idea has been to stimulate a wonderful interest among the boys, and all teachers know that interest, more than anything else, lies at the base of inducing the student to practice.

The father's interest in the boy's music often ends when he signs the check for the boy's tuition. This is, of course, all wrong. He should take a man's interest in the real welfare of his son by showing an intelligent desire to understand what the boy is doing. In our meeting of fathers the man sees what his own son is doing and sees what the other man's son is doing, too. Naturally, if the other man's son does it a little better—he wants his own son to "do the same." A better home with a one-sided, feminine interest in music is hardly a complete musical home. Get the man interested. The way to do it is through the boy.

Leschetizky's Wonderful Memory

In the very interesting biography of Theodore Leschetizky by the Comtesse Angele Potocka there is an estimate of the master's astonishing memory. The following quotation is interesting:

"When Rubinstein's *B-flat trio* made its first appearance, Leschetizky immediately learned it and played it at a concert in St. Petersburg with Wienawski and Davidoff. Fifteen years later—without any opportunity to study the work—he played it again in Vienna with Ysaye and Hecking. Twenty years after that he performed it again with Hecking and a young violinist named Wittenberg, without even an opportunity for a rehearsal. * * * It is said that the notes seemed to drop out of his fingers as if he had been in daily practice upon it for a long time."

Rubinstein's Blunders

A GREAT many young players who are having accuracy and still more accuracy enjoined upon them all the time, wonder when they hear tales of Rubinstein's blunders at the keyboard. Rubinstein in his advanced years knew his shortcomings. Once in Vienna he gave a recital that was so successful and given at such high rates that few of the students of the city found it possible to attend. Leschetizky asked the great pianist to give a private recital for his pupils. This Rubinstein consented to do. When the evening of the concert arrived he told Leschetizky that he was fearfully anxious because he was to appear before an audience of budding virtuosos, concluding "If my memory fails, as it occasionally does—I cannot conceal it. You know that even in my own compositions I repeatedly make blunders in notes." Notwithstanding this defect, his grasp of the art was so great and his interpretative powers so enormous that there was not one, aside from Liszt, to compare with him.

FAMOUS MASTERS, WRITERS, TEACHERS

Prepare a Feast of Information, Inspiration and Entertainment for ETUDE Readers

Thousands of ETUDE friends have written us that they owe a great part of their musical progress to the practical helps THE ETUDE has brought to them. One wrote last week:

"That one article in the March ETUDE was worth many a lesson for which I have paid \$5.00."

Knowing the pleasure of anticipation, we are listing here just a few of the very interesting articles that will brighten coming issues. We have never had a more inspiring outlook.

MASTER LESSON ON GRIEG'S NORWEGIAN BRIDAL PROCESSION, by PERCY GRAINGER.

AN INTERVIEW ON MODERN VOICE STUDY with MADAME AMELITA GALLI-CURCI.

MUSICAL COMPOSITION FOR WOMEN, CARRIE JACOBS BOND.

PRACTICAL ASPECTS OF MODERN PIANO STUDY (an interview), ALFRED CORTOT, Professor of Piano Playing, Paris Conservatory.

THE THREE TOUCHES EMPLOYED IN MELODY PLAYING, by THUEL BURNHAM. (An excellent article by a highly successful American Virtuoso.)

THE AVERAGE AMATEUR PIANIST, by C. VON STERNBERG.

NEW PATHS IN PIANISTIC EXPRESSION, by ALBERTO JONAS.

ALL ABOUT VARIATIONS, EDWIN HALL PIERCE.

CLASSIFYING YOUR PUPILS, WALTER SPRY.

THE TECHNIC OF EXPRESSION, HANS SCHNEIDER.

HOW TO MASTER PHRASING IN PIANO STUDY, by OSCAR BERINGER.

SUCCESS IN MUSIC STUDY, D. C. PARKER.

PRACTICAL FINGERING, MRS. NOAH BRANDT.

SHOULD MUSICAL CRITICS BE ABOLISHED? by H. T. FINCK.

BRINGING OUT THE MASTER'S MEANING, E. DI PIRANI.

REMEMBER THESE ARE ONLY A FEW OF SCORES OF PROFITABLE ARTICLES

How Czerny Taught

THEODORE LESCHETIZKY once recounted the characteristics of Czerny as a teacher. It is interesting to know that "His way of teaching was something like that of an orchestral director. He stood when he taught and an orchestral director. He was very careful about accuracy, brilliance and pianistic effects. Naturally, as a pupil of Beethoven, he was a great admirer of his work and he taught many of his pupils the way that Beethoven taught many of them. His idea was that Beethoven should be played with great freedom and great emotion. Academic, stiff performances of his works angered Czerny very much indeed. His idea of Chopin, however, was that his works were too saccharine—sweetened water flavored with paprika * * *

The Teacher's Greatest Strain

By Mischa Z. Jaschason

SOME time since the readers of THE ETUDE may have noticed an editorial telling how every teacher of music who is conscientious is affected by the mistakes of notes and time and rhythm that the pupils make during the lesson. It is without question a prod to the nervous system, and some of the mistakes the pupils make are like knife-thrusts to the teacher—even to the calm and self-possessed teacher who takes a pride in composure during the lessons. Worse than this, is the anxious pupil at the student's recital. No wonder teachers are worn out after a recital! "Will she play it right?" "Is she going to forget?" "Why does she race ahead at that rate?" "Why doesn't she play those sustained notes legato?" All these uncertainties borrow from the teacher's nerves tremendously. It is said that the great Leschetizky could never attend the public performances of many of his pupils. Instead he drafted his wife into service and had her give him an accurate report.

Bargain Music Lessons

By Arthur Schuckal

"Five-and-Ten-Cent Store Music Lessons" I heard one old pupil call them. They were wasted money, wasted time, wasted ambition. Why are cheap music lessons especially wasteful? Just this—Time never comes back. Once gone it carries with it the opportunities that are largely made out of time. As the twig is bent, the tree's inclined. Very often the whole "tree" has to be cut down to the roots before the student can progress.

The real test is the work of the teacher himself. Go to his pupils' recitals, hear how the pupils actually play. The difficulty in most cases is that the man who can tell wood and shoddy when it comes to buying a suit of clothes can be easily fooled by some shyster teacher who is a glib talker and who is reckless with the truth. The teacher's standing in the community, his ability to keep in good standing year in and year out is another test. One more test is the price itself. If the teacher can maintain a fair price for years, if there is no necessity of making bargain rates of twenty-five or fifty cents a lesson, there must be a reason. Beware of the bargain rate teacher.

Musical Flashlights

The word "Selah," which one encounters so frequently in Biblical literature and thought by many means "Amen" is believed by some authorities to have been in the place where the priests blew their trumpets.

Suicide is said to be uncommon among musicians. It is true that Schumann (and also Tschaiikovsky, it is rumored) attempted it; but cases of musicians who have killed themselves are very rare. Many conclude that this points to mental composure fostered by music.

Singer-composers are, of course, fewer than pianist-composers, or violinist-composers. However, many successful singers have become composers. Possibly the most notable example is Balfe, the Irish composer and singer. Soulier, a French tenor (later a baritone), wrote over thirty comic operas. Liza Lehmann was once a well-known London singer. Sir George Henschel, Olek Speaks, John Prince Scott, Geoffrey O'Hara, known best for his wonderful war song success, *K-K-Katy*, but really a very fine artist and composer of excellent vocal works; H. T. Burleigh, the most famous living negro composer; Eugene Cowles, Mme. Malibran, who wrote much of the music for her husband, Charles de Beriot, it is said; Mme. Malibran's sister, Pauline Viardot-Garcia, Mme. Carrolo, who, in addition to being a famous pianist, was once a prima donna; Nicholas Drury, Jules Jordan, P. D. Aldrich, G. Ronelli and others.

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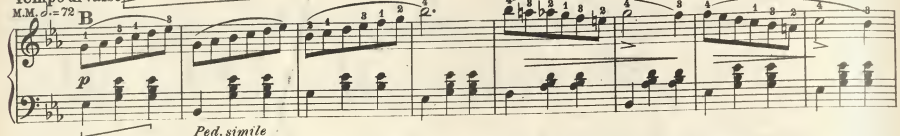
J. TRUMAN WOLCOTT

Vivace

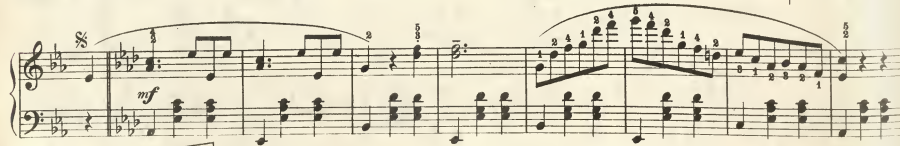
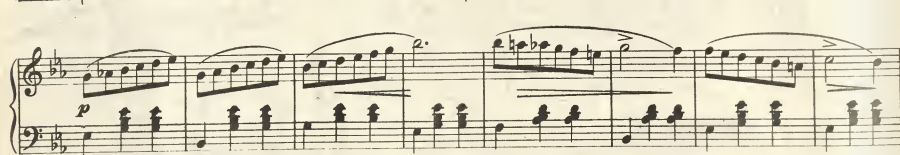


Tempo di Valse

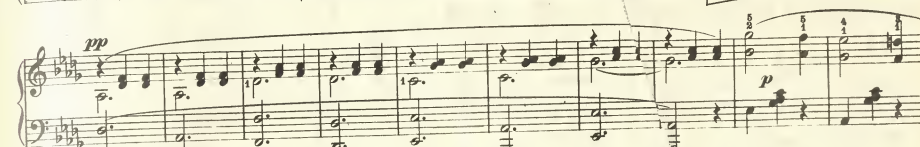
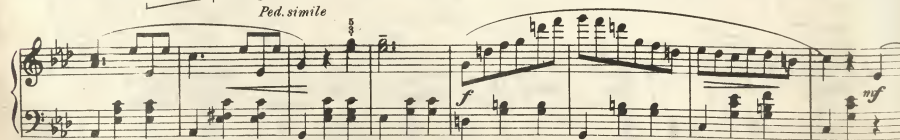
M.M. ♩ = 72



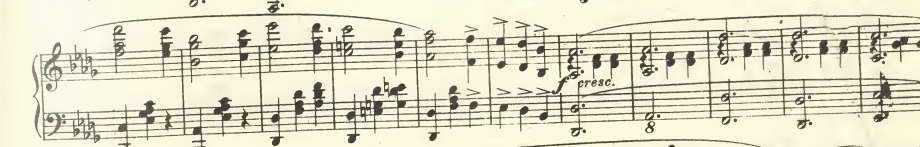
Ped. simile



Ped. simile



Ped. simile



© From here go back to M and play to A, then go back to B and play to Fine.

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CARL WILHELM KERN, Op. 385

POLISH MAZURKA

A more than usually interesting Polish dance, with much variety of thematic content, and in true chivalric style. Grade 4
Tempo di Mazurka M. M. ♩ = 126

HER DEBUT

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One of the amusing set of pieces entitled *Musical Burlesques*. Aside from the entertaining introductory material, very many still enjoy playing the old-time favorites, of which *Monastery Bells* is one of the most popular. Grade 3.

GEO. L. SPAULDING

JESSIE MOORE

Andante M. M. ♩ = 72

To-night was to be her de-but, This we
knew, ver-y true Her parents just longed for the day, Their child would her talent dis-play, She
en-tered the room like a glit-ter-ing chan-de-lier, Then bowed, sat down, And
played like a can-non-ner:
Monastery Bells
the right, for the bell effect, as clumsily as possible.
Throw the left hand over L.h.

POLONAISE

One of the most pleasing of Beethoven's earlier compositions, a movement from the string serenade, Op. 8; later arranged by the composer as a Nocturne for Viola and Piano and published as Op. 42. L. van BEETHOVEN, Op. 42

SECONDO

Alla Polacca M.M. $\text{♩} = 108$

The musical score for the second movement of the Polonaise, Op. 42, by Beethoven. It is a piano piece in 3/4 time, marked 'Alla Polacca M.M. 108'. The score is written for piano and includes various dynamic markings such as 'p', 'pp', 'f', and 'dim.'. The piece is in G major and consists of 42 measures. The score is arranged in a single system with a treble and bass staff.

POLONAISE

L. van BEETHOVEN, Op. 42

PRIMO

Alla Polacca M.M. $\text{♩} = 108$

The musical score for the first movement of the Polonaise, Op. 42, by Beethoven. It is a piano piece in 3/4 time, marked 'Alla Polacca M.M. 108'. The score is written for piano and includes various dynamic markings such as 'p', 'pp', 'f', and 'dim.'. The piece is in G major and consists of 42 measures. The score is arranged in a single system with a treble and bass staff.

SECONDO

THE ETUDE

2 *p*

f

p

1 *p*

f

pp sempre staccato

ten.

pp

ten.

cresc.

f

4 D.S.

THE ETUDE

PRIMO

pp

p

f

marcato

p

f

ten.

pp sempre staccato

ten.

ten.

ten.

ten.

ten.

cresc.

calando

f

pp

3 D.S.

PRELUDE ROMANTIQUE

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ALBERT FRANZ

Violin

PIANO

Andantino M.M. ♩ = 68

mf *espress.*

dim.

cresc.

dim. e rall. *p*

Allegro M.M. ♩ = 128

mf

ff *piu lento*

Fine

ff *piu lento*

ff *viva*

mf

ff *vivo*

D.C. Trio

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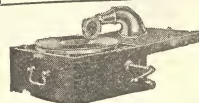
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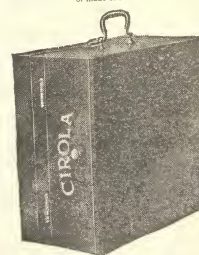
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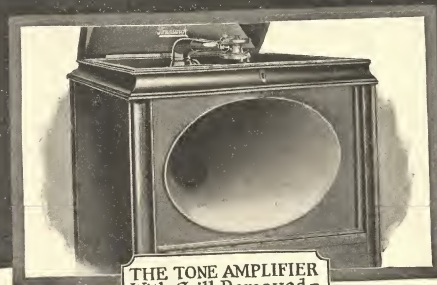
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The publication of this unusual contribution to

piano music has been eagerly awaited by all artists who have heard the work in public or in private. A treasure-house of enchanting piano pieces of an astonishing variety of moods and mostly within the capacity of every ordinarily good pianist.

Godowsky (*Opinions and Views About Virtuosity and Other Things*) in "The Musical Observer" for May, 1920: "I believe that any composer who steeped himself in a new national atmosphere and comes in contact with new national ideas and trends, cannot help reacting to them in what he writes. And, since I have become an American, and have made America my home, I find my Americanism expressing itself in my compositions. In my *Triakontameron*, a group of new piano pieces I have just completed, five of the numbers are of direct American inspiration; the 'Ethiopian Serenade'—I know the old colored mammy who cooked for me while in Seattle, where I wrote it; seemed to think it was the real thing—and the 'Whitecaps'—which I have tried to set down in tone just as they used to cover the waters of Puget Sound on a windy day. Then there is my 'American Idyl', which is an essay in American piano romanticism; my 'Little Tango Rag', where I think I have secured the real syncopated effects in three-quarter rhythm, and finally my 'Requiem' (1914-1918), a solemn threnody, with the roll of drum and clarion call, climaxing in 'The Star-Spangled Banner'. No, when a composer becomes an American it is bound to show in his music. He cannot help himself, it will out."

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SERENADE

LILY STRICKLAND

Not a waltz, but rather an impressionistic serenade. To be played with taste and freedom. Grade 4
Andantino M.M. ♩ = 144

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Food for Gossip

The Loyalty of Men

marcato

rall.

cresc.

cresc.

Food for Gossip

The Loyalty of Men

TWO MUSICAL RECITATIONS

Words and Music by
WALTER HOWE JONES

Either text may be used. In playing for musical recitation the time should be very free and the rhythm flexible, so that the reader may not be hampered in the proper delivery of the words. This number may also be used as a piano solo.

Allegretto

Young Ma - ry Jane Brown was a
John Per - kins and Kate were a

bright lit - tle girl, Bubbling o - ver with spir - its was she; And mis - chiev - ous too, and I'm
young mar - ried pair, Just as hap - py as could be were they; Af - ter five years of wed - ded life,

sor - ry to say, She at times was as bad as could be. One day she was naugh - ty from
that's a good deal Of an - y young cou - ple to say. They lived in the sub - urbs and

mf

break - fast time on, From one thing to an - oth - er she went; Un - til mother's pa - tience its limit had reached And the
John worked in town, And he was a mod - el all right, He nev - er went out with his bach - elor pals, But was

young la - dy up - stairs was sent; Being told to re - main there till she had con - fessed. To
home with his wife ev - ery night. Till once come a time when he did - n't ap - pear; Nor

God just how bad she had been; Then If she could make up her mind to be - have She might
did he send home an - y word; Poor Kate was dis - tract - ed, as well she might be, Since from

ven - ture to come down a gain. Not ver - y long af - ter Miss Ma - ry ap - peared With a
dear John she no - thing had hear. Next morn - ing she wired to six of his pals; Each

sat - is - fied look on her face; And moth - er said, "Well, did you tell it to God And did
mes - sage was word - ed the same, 'Twas "An - swer if John stayed with you last night; And in

He let you out of dis - grace? Ma - ry paused for a mo - ment and seemed quite sub - dued; Then
due time six mes - sages came. She o - pened them all and read each one in turn, But they

said with a smirk and a bow, "Mr. God was n't home but I told Mrs. God, And it's all o - ver heav'n by now!"
on - ly in - creased her sad plight; For ev - ery one said in the very same words; Yes, John stayed with me last night!"

mf

MADRILENA

MADRILENA
A new composition by a very popular writer. In the style of a Spanish Waltz, with three well defined themes. Grade 3½.

THE ETUDE

GEZA HORVATH

Allegro giocoso M.M. ♩ = 144

Allegro giocoso M. M. d = 144

f *p* *mf* *p*

p *f* *p* *p* *f* *p*

f *p* *mf* *p*

p *f* *p* *mf* *p*

Poco più lento

f *mf* *p* *mf*

p *f* *f* *p* *D.C.*

TRIO

f molto vivace *f* *p*

THE ETUDE

THE ETUDE

a tempo

con fuoco

p

f

dim

f

p

f

D.C.

GOOD NIGHT SONG

A useful study in style, expression and *legato* playing. Grade 2½.

M. L. PRESTON

Andantino M.M. ♩ = 72

Andantino M.M. 72

The image shows a page of a musical score for a piece titled "Andantino M.M. 72". The score is written for piano and bass, with four systems of staves. The music is in 3/4 time and features a variety of textures, including arpeggiated figures, chords, and melodic lines. The tempo is marked "Andantino" and the metronome marking is "M.M. 72". The score includes dynamic markings such as "p" (piano) and "cresc." (crescendo). The piece concludes with a final chord in the bass staff.

ELEVATION

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Largo M.M. = 63

WHEN I CAN'T SLEEP

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MARY GAIL CLARK

Drowsily M.M. = 144

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Maestoso pomposo M.M. ♩ = 108

MANUAL

PEDAL

Gt.

Fine Sw.

Couplers

D.S. * Sw Reeds

Sw. bar open

Ch.

Ped. to Gt.

Gt.

Ch. add 8' Reeds

Gt. Tromba

D.S.

WHEN DOLLY SLEEPS

PAUL LAWSON

An excellent beginner's teaching piece, with a singing melody in the right hand and the familiar form of accompaniment known as the Alberti Bass in the left hand. Grade 1½

Andante M.M. ♩ = 72

mp

Fine mf

D.C.

LOVE IS A SONG

LEONORE LIETH, Op 78
Miss Lieth will be heard from again.

A most enjoyable song, representing a promising American woman composer, new to our Etude pages. Miss Lieth will be heard from again.

Moderato

mf Love is a song that's
oft - en sung! A mel - o - dy Di - vine - But man - 's the theme, and man - 's the dream its
mp har - monies en - twine. Love is a beau - ti - ful mel - o - dy. A song of the heart de -
mp sire - Its chords up - on af - fec - tion's harp Are struck by pas - sion's fire!
mp Ma - ny and var - ied are songs of love! Each ro - mance with ver - dure hung - Our mus - ic to si - lence is
mf find - ing fast For your song and mine
mf *dim. rall.*

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LULLABY LOW

A pretty and touching cradle song, quite out of the ordinary both as to words and music.

ELSIE BRIEN WALDRON

ROBERT HUNTINGTON TERRY

Andante

p with much feeling
1. Dear lit - tle lad with your
2. Oh, if your moth - er for -
eyes of blue, Come to your moth - er, her arms wait for you, Come, and she'll sing you a soft lul - la - by.
ev - er could keep Ba - by as safe as he is when a - sleep, Fast held in her arms if she on - ly could bear The

cresc.
Now while the moth - er birds all swift - ly fly Home where their lit - tle ones anx - ious - ly peep For moth - er to come and
sor - rows that sure - ly must fall to our share If when she sees you ex - haust - ed from strife, A - gainst all the things that are

cresc.
sing them to sleep. E - ven bird mothers and flow'r mothers too, All sing to their ba - bies as I sing to you.
e - vil in life. It on - ly were pos - si - ble once more to hold You close to her breast and to sing as of old.

colla voce

p tender
Lul - la - by, lul - la - by, lul - la - by low. Sleep, dear, for I love you so, That all thru your sleep - ing My
p *mp*

pp rit.
watch I'll be keep - ing, And no - thing can harm you know. Lul - la - by, lul - la - by, lul - la - by low
pp rit. *mp*

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MARY DEVERE

A good short song; to be sung in declamatory style, with much freedom of tempo.

GOD KEEP YOU

JAMES R. GILLETTE

Lento

God keep you, dear-est, All this lone-ly night:— The wind is still, The

pp

accel.

moon drops down be-hind the west-ern hill; God keep you safe-ly, dear-est,

poco accel.

rall.

till the light.

a tempo

rall.

God keep you, nay, be-lov-ed

a tempo

Soul, how vain, How poor is pray'r!— I can but say a-gain, and

rall.

yet a - gain, God keep you ev-ry time and ev - 'ry where.—

poco accel.

THE ETUDE

Does Home Sickness Produce Musical Art Works?

By Edwin Hall Pierce

The great Bohemian composer, Dvořák (see article in *THE ETUDE* for November, 1919), spent several years of his life in America, being employed at a high salary by the National Conservatory of Music in New York. During this period, in the opinion of competent critics, he surpassed all his own previous work as a composer and also gave a new impetus to composition to active American composers, both by his work as a teacher and the inspiration of his example and personality. Notwithstanding this fact, and in spite of his great financial success, he suffered unendurably from homesickness and at last felt impelled to return to his native land, Bohemia (now a part of Czechoslovakia).

The Philosophy of It

Why is it that so many musicians seem to have done their best work away from their native land? The examples we have given are but a few of the most striking ones, among many. The first answer which would occur to a practically-minded person is that they had better opportunities for financial success. This is often (though not always) the motive in making a marked change of residence, and may explain the act, but not the results, for it is unfortunately true in this topsy-turvy world, that the best work is not always the best paid, while often mediocre work, if timely and well-planned to meet the immediate call of the public, produces wealth. Looking in one of his essays, alludes sadly to the fact that St. Stephen did not get bishop's pay for that wonderful sermon he preached to the Jews just before his martyrdom (see the seventh chapter of Acts)—in fact, only stones! The true explanation, then, must be sought elsewhere.

We have alluded above to Dvořák's intense homesickness: such a state of mind is exceedingly common among exiles from home, whether the exile be voluntary or compelled. The reason we do not

hear more of it is because men see each other when they laugh—not when they cry. Even the presence of family and friends is not always enough to banish a deep underlying longing for one's native land.

Herbert Spencer, the noted philosopher, is fully convinced that in this emotion, coupled with the dreams resulting from it, lies the origin of the belief of savages in a "Happy Hunting-ground," to which the spirits of the valiant and virtuous would be welcomed after death. Picture to yourself a tribe driven, by war, famine or other cause, to leave their original home and make an extended migration. From time to time some poor homeless savage wakes from sleep telling of a beautiful dream of the old home of his childhood; suddenly when he has finished telling the dream, he adds that some day he means to go back there and will never leave the place. Years go by; meanwhile the tribe gradually identifies the beauties of their homelost distant native land, as we all do with what we have loved and lost—it is a place of all joy and perfection, but dim, remote, and far from the road of life. The day comes when one of the dreamers sleeps his last sleep. "He has done as he said he would," say his friends—"he used to visit that happy place sometimes when he slept"—he said that some time he would go back there and never return to us—now he has gone, just as he said.

But why this digression? Simply because this same feeling of yearning homesickness producing in the civilized man a reaction impelling him to strive for the beautiful, the spiritual, the unattainable—to create something which in its ideal beauty shall hide the sordidness and prose of actual life. Given as a basis the actual and come masterpieces of the technical problems of one's art, what more powerful impulse than this could there be to bring the deepest feelings of the artist's nature forth to adequate and complete expression?

The light that never was on sea or land,
The consecration and the poet's dream.
—WOMEN WORSHIP.

A Musical Salt Inspector

The red tape employed by European monarchs of other days to confer pensions upon worm-eaten artists has occasionally led to amusing situations. Often the parliamentary bodies have left no loophole open for the payment of a pension to musicians, and they have been appointed to positions of a more or less perfunctory character, which have carried with them a small salary. For instance, Johann F. Reichardt, who was the musical director for old Frederick the Great, found himself after his dismissal suddenly appointed Imperial Inspector of the Salt Works! This

surely was an odd position for a man who had composed numerous Italian and German operas, a Passion, seven Symphonies, fourteen Concertos and fourteen Sonatas. Reichardt, who was born in 1752 and died in 1814, was most famed for his songs. It is said that he was a very capable man and made a very good salt factory inspector. He was, however, notoriously jealous of his competitors, and this, together with vanity, made him many enemies. Mendelssohn was a great admirer of Reichardt's works, now, alas! long since forgotten.

Quaint and Curious Musical Facts

Bell ringing is an art little known on this side of the Atlantic. In proportion to the population, we have so very few chimes in America as compared with England, Russia and Belgium, that we know next to nothing of the skill of the expert ringer. In England there have been many societies of bell ringers, the most famous being known as "The Ancient Society of College Youths." This was founded as far back as 1637, only seventeen years after the English settlement at Plymouth, in early American Colonial days.

The greatest music-printing house in Europe (C. G. Röder) was established in 1846 by one man, with one working as-

stant. It eventually furnished employment for thousands.

A One Note Band is certainly a curiosity. In Russia there are bands composed of performers upon horns which are capable of producing only one note or tone.

It is said that Schubert was one of the finest of all examples of intuitive musical knowledge. One of his first teachers was a skilled musician named Rudika Wenzel, a Moravian, born in 1758. After he had been teaching young Schubert a short time he said: "He knows everything already—God Almighty has taught him."

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less activating method, so active pepsin can be every day applied.

Compare the results with old methods and let your teeth decide.

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You will be amazed. In ten days you will know the way to whiter, safer teeth. Cut out the coupon, else you may forget.

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"Thank You for Your Most Sweet Voices."—SHAKESPEARE

Points for the Teacher of Singing

By Geo. Chadwick Stork

Be sure that you give your voice pupils a definite working knowledge of the art of singing. Emphasize in the beginning of study the necessity for learning to sing with musical and expressive tone. Be sure that they comprehend, in its deeper significance, that song interpretation is the aim and end of culture of the singing voice. Be sure to impress upon their minds that individually cannot be left out of the artistic count and still have a remainder worthy of consideration. It is highly important for singers, especially those just beginning their studies, to realize that interpretation comprehends or includes within itself style, finish, individual touch, correct phrasing, pause, accent, color and shading, and dramatic demands, in great and ever-changing variety. They must also be taught that in singing, as in other branches or fields of musical performance, time and rhythm are veritable cornerstones, and that their absence in song destroys the strength and charm of melody. Intelligible utterance of English, the mother tongue of the United States, should be insisted upon. When the student of song can sing intelligibly and creditably in English, then take up other languages if he chooses to do so—before. It must be remembered that clear pronunciation of words is a great aid in illuminating tone, because indistinct enunciation blurs a singing performance of any kind.

A course of study in vocal culture may be rated as of the highest aesthetic and educational value for a number of reasons: It lays the foundation for a good speaking as well as singing voice. It meets with the hearty approval of

parents and all others interested in the well-rounded development of young men and women.

It starts many a youth on his way to a lucrative position in life. Voice culture does for the throat, lungs and voice what gymnastics do for the general health of the body.

The conversational quality of the voice is improved; it becomes more attractive to the ear by the introduction of a greater play of inflection, richness and fuller resonance.

It will induce the habit of speaking with clearness, intelligibility and finely modulated tone. It is educational in the broadest sense, because it establishes the closest and most sympathetic relation between the brain and the heart.

There is no purer or more delightful music than the human voice in song, none more wholesome, none that so reaches the soul.

Tones may be good as to clearness, intonation, power and volume, yet if they be not well poised and correct in their flow, it will not be possible for the singer either to begin or end them with desirable and satisfying grace and smoothness. Tone cannot be of the utmost beauty when there is the slightest rigidity of the throat action or conscious over-tension in any part of the body.

NOBLENESS BREATHING DESIRABLE

Avoid labored, strenuous breathing in singing—breathing that can be heard. Such breathing dries the delicate membrane of the throat and larynx and after a while causes hoarseness, which easily

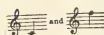
leads to irritation and then to inflammation. The air we take in is usually dry, and should as much as possible be inhaled through the nostrils, and as a rule not too rapidly. When it returns in the form of sound, it is surcharged with moisture and so does not dry the throat. Comparatively few singers and speakers understand the above matter and so become addicted to chronic hoarseness. Clergymen are among the greatest number of voice-users who are crippled by vicious breathing.

THE MANNER IN WHICH YOUNG VOICES SHOULD BE DEVELOPED

The voices of young singers, particularly girls, are harmed more through the excessive singing and exercising of the extreme upper tones than by any other one cause. This common fault has proven the undoing of many a promising young singer. The first procedure in training a singer is to establish ease, training on loud or high tones. The first exercising must be on the medium and lower tones, or, in other words, in that part of the voice which sings easiest at first. The instructor is always to be guided in the training of voices by the vocal conditions as they exist. No matter what the conditions are he should endeavor to make them better. If the conditions are naturally poor—as they frequently are—the first consideration should, of course, be to correct vocal action.

At all times vocal training must be of a kind that does not permit of forcing—*as, is said in playing golf, no pressure*—*ing*. It can be laid down as a general

rule that all singers should first acquire correct tone production on notes between



This range would, of course, vary according to the kind of voice. When correct development has been brought about within this comfortable range, the tones below and above will come easily and can then be more safely exercised.

QUESTIONS

I find it necessary, with periodical frequency, to take inventory of my stock in trade as a teacher of singing. I demand an answer to the following questions:

Are you making your best effort with every pupil?

Are you continually alive to your own progress in the art of song?

Are you on the alert to find out what reputable vocal teachers are doing in other sections of the country?

Do you read the various articles on singing that are continually appearing in *The Etude* and other musical periodicals?

Do you inform yourself of the work being done in the field of instrumental music?

Is the work of teaching voice less or more interesting from day to day?

Are you in this work merely as a means of livelihood, or are you constantly strengthening your hold on the feeling and belief that everything that we do must somehow be of help in raising the standard of human thought and action?

And base of tongue lowered. Soft palate raised.

I as in MIGHT. Jaw dropped. Combine the "i" with the vowel "ah."

O as in COME. Jaw loose. Permit the sound of "k" to precede this vowel.

U as in YOU. Chin forward, lips protruded, but not rounded, corners of mouth closed.

E as in END. Very nasal. Lips in same position as in FAIR.

I as in WILL. Nasal quality. Lips in same position as in COME.

OY as in JOY. Lips rounded as for O in MOAN. Lips free. The first sound of this diphthong is broad A.

OU as in THOU. Base of tongue lowers freely. At the close of this tone lips move around the teeth.

Systematic daily practice should be the aim of every pupil. The morning hours are always the best for any mental work.

All vocal work should be done in private, so that nothing may distract the mind.

Nature's provision for the guidance of

the singer's vocal organs is the singer's own ear. The pupil must learn to hear the quality and pitch of each tone with the inner ear, before he can hope to demonstrate right quality.

Thoughtful pupils learn very early in the study that almost any type of tone which the ear demands of the voice can be produced in this natural manner. Tones expressive of joy or sorrow, harsh tones or tones of beautiful quality, loud tones or soft, just as you will.

Some of the most delightful results accrue from this mental discipline; such as composure before an audience, banishing the fear of failure, and the ever-aiding satisfaction of a consciousness that the Divine power to reflect perfect tone will not desert us.

Since in right singing we sense none of the various activities of the cartilage muscles, ligaments and tendons that belong to the physical, let us direct our whole attention while practicing, to the sensations of Divine control which are the only ones we can become aware of.

The paramount duty of every singer is to learn to hear himself and to sing in such a way that he can always so hear.

The Action or Touch of the Breath

If Felt at All, Should be Felt on the Tone or Resonance, Not on the Throat or Vocal Cords

The above heading to this brief article relates to an idea which has proven of value to me in my singing and teaching. Like many of the various other expedients used by singers in their vocal practice, it is a bit difficult to grasp this idea, and make it applicable, but once understood it will prove a great help. Let me try to explain the matter:

In singing, the breath goes up from the lungs, through the trachea and, passing through the glottis—the opening or slit caused by the near-coming together of the vocal cords—lightly touches or caresses their inner edges, somehow causing them, we believe, to vibrate with extreme rapidity. As a result of the contact of the breath with the inner edges of the vocal cords, sound waves are engendered, whose tone is determined, as to pitch, by a fixed number of vibrations per second.

In correct singing the singer is never conscious of what the breath or throat does. In correct tone production the play of the vocal cords is thought-like in quickness and thought-like in multi-form responsiveness of action to the ever-varying impulses of the will. Now then: With the total elimination of consciousness of all throat action (which, of course, includes the feather-like lightness of touch or pressure of the breath upon the vocal cords) the tone becomes a thing apart from the source from which it actually springs, which is within the larynx.

The touch of the breath, if felt at all, is not upon the throat or vocal cords, but upon the tone, or on the resonance or in the resonating chambers.

If you read this paragraph and you will instantly get the feeling or sensation alluded to, the one of feeling the forward high touch of the breath on the tone or note sounded. Notice that the throat, the larynx, the tongue and all breathing muscles are not in the slightest degree felt in action. This is as it should be. The singer who gets hold of this idea and puts it into practice will find his tone becoming greatly improved in the qualities that make for utmost attractiveness. Besides this, he will be able to sing without feeling any throat exhaustion or causing harshness or irritation, conditions which are frequently the aftermath of incorrect singing.

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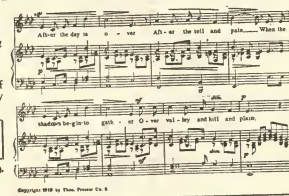
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The crucial point in every correct method of voice culture is the means which it uses for starting the tone, the road to the correct action. Shaping the mouth is undoubtedly the most important factor in giving form to the voice. As one writer has said, "It is as the mouth in the hand which gives form to the casting."

By appealing to the mind through the eye, aided by the mirror, we may comprehend better the law of shaping, which applies to the tongue, lips and chin. The greatest freedom of action of these organs must be comprehended and acquired. As these organs, like all others, lack the power of moving themselves, we must go to the seat of action, which is the mind.

To realize the ideal in pronunciation the technical processes must become automatic, so that neither singer nor hearer is conscious of them. The tip of the tongue must be thin and extremely ac-

tive, but should never curl up; when not in use it should touch the lower gums. It must fall easily into a furrow when its initial effort is over.

The lips must always be flexible, for only in that condition may life be infused into the tone; they are the final cup-shaped resonators through which the tone must pass.

Every vowel, every word, every tone, can be colored as by magic by the well-controlled play of the lips as they open or close more or less in different positions.

The jaw must drop by its own weight and is never set. The comfortable state known as "yawning" best exemplifies the right feeling whenever the action of the jaw is required.

Through study of the following table of vowels the pupil will find help in the correct use of lips, chin and jaw in singing.

All medium voices should use the

chord of C, E, G, beginning on middle C. All high voices should use the tones of this chord beginning on the E, G, C, immediately above middle C. Sustain each tone at least fifteen seconds. The consonant endings of the following words should be accentuated.

O as in MOAN. Chin dropped, lips rounded and slightly pointing.

OO as in MOON. Chin forward, lips protruded, nasal quality.

A as in AH. Lower jaw dropped, lips normal. Enlarge cavity in back part of mouth by lowering base of tongue, as in yawning. Corners of mouth drawn slightly back.

E as in BREEZE. Chin forward, lips in a smiling position, showing tips of upper front teeth. Seek for a decided nasal quality, but avoid the twang.

A as in THAT. Jaw dropped very low, throat wide open.

A as in FAIR. Pronounced Fayr, chin

and base of tongue lowered. Soft palate raised.

I as in MIGHT. Jaw dropped. Combine the "i" with the vowel "ah."

O as in COME. Jaw loose. Permit the sound of "k" to precede this vowel.

U as in YOU. Chin forward, lips protruded, but not rounded, corners of mouth closed.

E as in END. Very nasal. Lips in same position as in FAIR.

I as in WILL. Nasal quality. Lips in same position as in COME.

OY as in JOY. Lips rounded as for O in MOAN. Lips free. The first sound of this diphthong is broad A.

OU as in THOU. Base of tongue lowers freely. At the close of this tone lips move around the teeth.

Systematic daily practice should be the aim of every pupil. The morning hours are always the best for any mental work.

All vocal work should be done in private, so that nothing may distract the mind.

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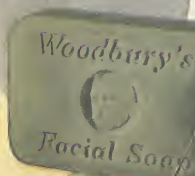
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